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ABSTRACT

This booklet presents a variety of materials concerning the first part of Tony Kushner's play "Angels in America: A Gay Fantasia on National Themes." After a brief introduction to the play, the booklet presents a description of the principal characters in the play, a profile of the playwright, information on funding of the play, an interview with the playwright, descriptions of some of the motifs in the play (including AIDS, Angels, Roy Cohn, and Mormons), a quiz about plays, biographical information on actors and designers, and a 10-item list of additional readings. (RS)

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1: MILLENIUM APPROACHES
ELS IN AMERICA

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Tony Kushner's Angels in America

A GAY FANTASIA ON NATIONAL THEMES

Angels in America is composed of two interrelating but independent—plays: *Millennium Approaches* and *Perestroika*. *Millennium Approaches* runs in the Eisenhower Theater May 2 to June 8. *Perestroika*, for which there will be separate Spotlight on Theater Notes, will run June 9 to July 9.

Millennium Approaches

Frank Rich, former theater critic for *The New York Times*, points out that *Angels in America* is "a political call to arms for the age of AIDS, but it is no polemic. [Playwright Tony Kushner's] convictions about power and justice are matched by his conviction that the stage...is a space large enough to accommodate everything from precise realism to surrealistic hallucinations, from black comedy to religious revelation."*

Kushner explained in a 1993 interview published in *The Chicago Tribune* that the two plays that make up *Angels in America* are "about pairs of people. In *Millennium Approaches*, the couples are drawn so that they make overt sense. Republicans are with Republicans, Mormons are with Mormons, gays are with gays, straights are with straights. It is all neatly set up, but then it doesn't work because of all sorts of internal stresses: the Mormon who is married is gay, and one [member] of the gay couple has AIDS and the other can't deal with it. So within that seemingly homogeneous unit there is enormous conflict and potential for eruption."

What *Millennium Approaches* and *Perestroika* show is how the eruption occurs and how it affects all those involved. "Over seven hours, the crazy mix of characters...have plenty of time to collide, confront one another and discard what they believe in, then to turn slowly back and, confronted with their own destruction in various forms, seek out what among the discards might still prove to be true."**

To provide a synopsis of the three acts of *Millennium Approaches* would take away from the pleasures of its subtleties and surprises. It is helpful to be aware of the cast of characters (see list, page 3) and to know that the plot weaves two stories into one fabric. in one, the latent homosexual, Joe, is hired by Roy Cohn to work with the Justice Department in Washington to help achieve Cohn's personal agenda. In the other, Louis must decide whether to care for his AIDS-afflicted homosexual lover, Prior Walter, or leave him. The stories interrelate with one another in a reverberating fashion.

Playwright Tony Kushner chose these lines from Stanley Kunitz's "The Testing Tree" to precede the script for Millennium Approaches

"In a murderous time
the heart breaks and breaks
and lives by breaking."

*Frank Rich, "Embracing All Possibilities in Art and Life," *The New York Times*, May 5, 1993.

**Amy Schwartz, "Final Things on Broadway," *The Washington Post*, December 23, 1994.

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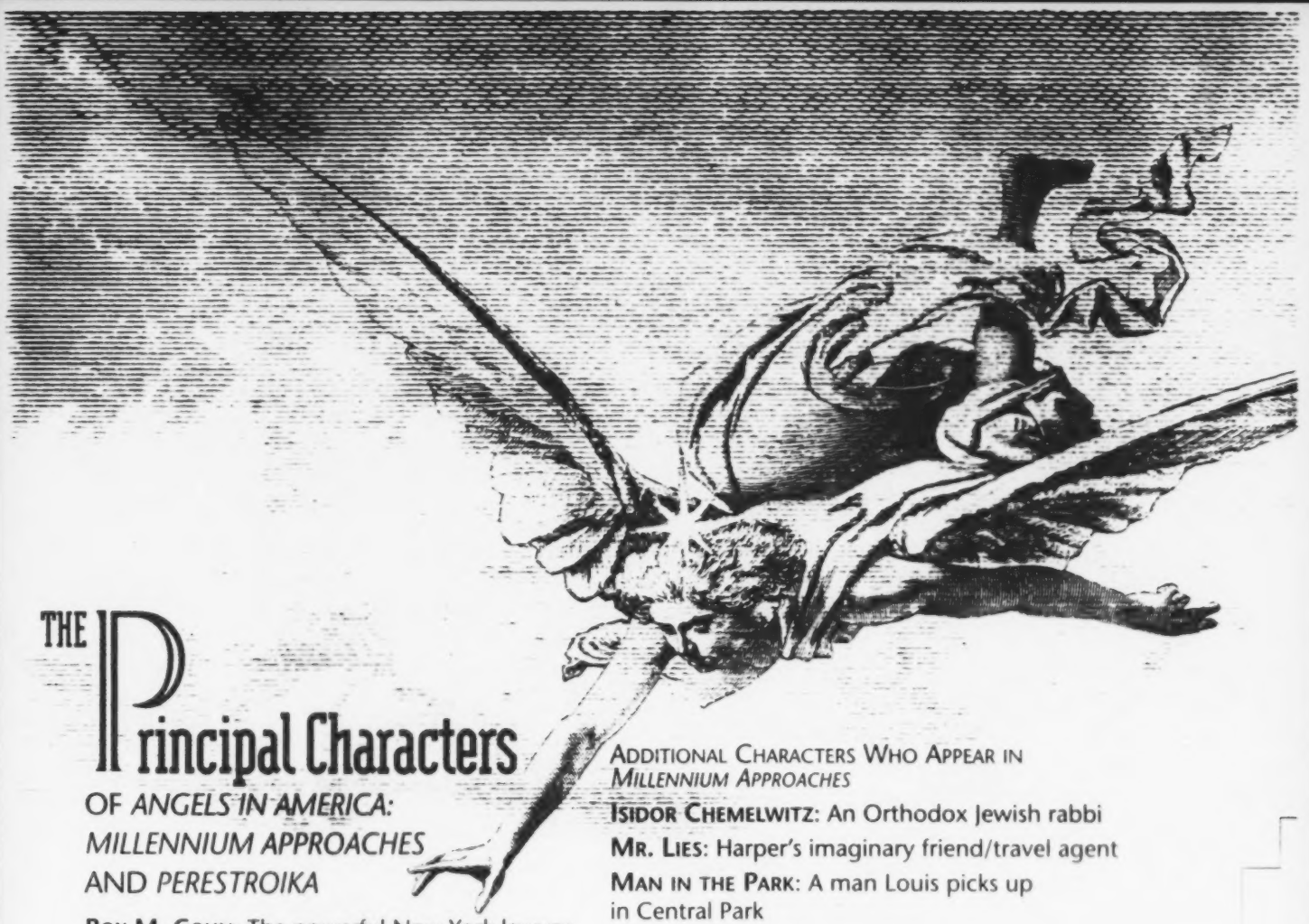

THE Principal Characters

OF *ANGELS IN AMERICA: MILLENNIUM APPROACHES* AND *PERESTROIKA*

ROY M. COHN: The powerful New York lawyer who rose to fame through his association with Senator Joseph McCarthy and the Army-McCarthy Hearings (see notes, page 11)

LOUIS IRONSON: A word processor for the Second Circuit Court of Appeals

JOSEPH PORTER PITT: Chief clerk for Justice Theodore Wilson of the Federal Court of Appeals

HARPER AMATY PITT: Joe's wife, an agoraphobic with a mild Valium addiction

HANNAH PORTER PITT: Joe's mother

PRIOR WALTER: Louis's boyfriend, who sometimes works as a club designer and caterer

BELIZE: A registered nurse and former drag queen. Also Prior's former lover. Original name: Norman Arriaga

THE ANGEL: Four divine emanations – Fluor, Phosphor, Lumen and Candle – in one being

ADDITIONAL CHARACTERS WHO APPEAR IN *MILLENNIUM APPROACHES*

ISIDOR CHEMELWITZ: An Orthodox Jewish rabbi

MR. LIES: Harper's imaginary friend/travel agent

MAN IN THE PARK: A man Louis picks up in Central Park

HENRY: Roy Cohn's physician

EMILY: Prior's nurse

MARTIN HELLER: A Justice Department public relations representative

SISTER ELLA CHAPTER: A Salt Lake City real estate agent

PRIOR 1: The ghost of a Prior Walter ancestor of the 13th century

PRIOR 2: The ghost of a Prior Walter ancestor of the 18th century

ESKIMO: "A fisher of the polar deep"

ETHEL ROSENBERG: The ghost of the woman executed for transmitting atomic secrets to the Soviet Union (see note, page 11)

"ONE OF THE THINGS I wanted to explore [in Angels in America] was how legitimate is the notion of community. It is a fundamental American question because that's what the country is – a community comprised of not only different [constituencies] but hostile ones, and irreconcilably so."

Tony Kushner, Chicago Tribune, April 25, 1993

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Playwright: Tony Kushner

At 39, playwright Tony Kushner finds himself one of the most acclaimed playwrights in the Western world. The unprecedented attention and praise given to *Angels in America* is the stuff of writers' dreams.

But, as Kushner points out as though cautioning himself, "Celebrity does sick things to people. I'm still sort of a nerd. I'm a very insecure person." At the same time, the playwright is quick to say, "I do believe that I'm a great writer. I think I'm interesting, that I have a reasonably sophisticated political analysis, which in America is not the usual thing. As an American writer, I feel I have an obligation to uphold the literary tradition of overreaching one's self."*

Kushner was born in Brooklyn, New York, but spent most of his younger years in Lake Charles, Louisiana. He returned to New York to study at Columbia University and, later, at New York University.

Kushner feels that his homosexuality is not only central to his identity but is a key to understanding his work.

In addition to playwriting, Kushner has been Associate Director of the New York Theatre Workshop and Director of Literary Services for the Theatre Communications Group. He has taught playwriting at Princeton University and is playwright-in-residence at New York's Juilliard School of Drama. His writing of *Millennium Approaches* was supported by the Kennedy Center Fund for New American Plays and the National Endowment for the Arts.

> One of the things I learned from being in the closet and then coming out is how much stronger and more fun life can be. [Referring to a remark by philosopher-historian Hannah Arendt] It's better to embrace your pariah-hood than to try to assimilate."
>
> Tony Kushner, Chicago Tribune, April 25, 1993.

For *Millennium Approaches* he received the Pulitzer Prize, the Tony Award for Best Play, and London's Evening Standard and Critics' Circle Awards, among numerous others.

Kushner is working on the screenplay for *Angels in America*, which will be directed by Robert Altman. A list of his published plays will appear in the Spotlight on Theater Notes for *Angels in America, Perestroika*.

* *The New York Times*, April 12, 1993.

Support

From the Kennedy Center Fund for New American Plays

The writing of *Angels in America, Millennium Approaches* was supported by a grant from the Kennedy Center Fund for New American Plays.

When playwright Tony Kushner was awarded the 1993 Pulitzer Prize for *Millennium Approaches*, it marked the third time in what was then the Fund's eighth year that a grant recipient achieved that recognition. Preceding him were Wendy Wasserstein for *The Heidi Chronicles* and Robert Schenkkan for *The Kentucky Cycle*.

Established by the Kennedy Center's founding chairman Roger L. Stevens, the Fund supports playwrights in their writing and helps to finance productions of their works in the nation's leading regional theaters. To date, the Fund has provided $2 million-plus in seed money to nearly 50 playwrights and theaters.

Each year, all not-for-profit theaters in the nation are invited to submit up to three plays with proposals for funding. Each play is read by the chairman and director of the Fund and by the Fund's artistic advisors – 10 leading theater professionals – who constitute the selection committee.

The Kennedy Center Fund for New American Plays is a project of the John F. Kennedy Center for the Performing Arts with support from the American Express Company in cooperation with the President's Committee on the Arts and the Humanities.

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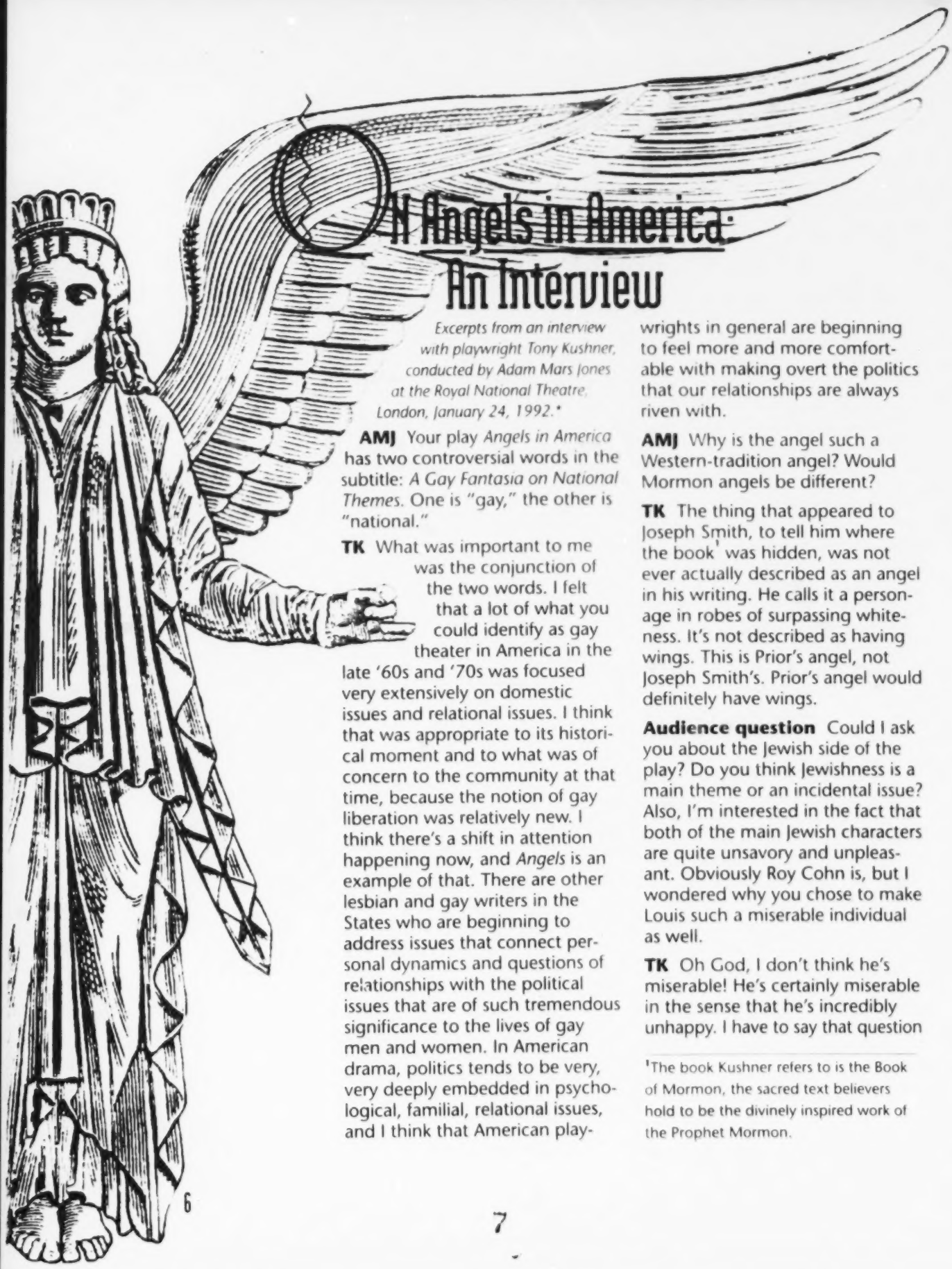
"Angels We Have Heard on High"

The word "angel" comes from the Greek language, meaning "messenger." The Greek word is a translation from the Hebrew word meaning "shadow side of God." Angels are also referred to as celestial beings.

Some groups of celestial beings are named in the epistles of St. Paul to the Ephesians (1:21) and the Colossians (1:16). What has come to be recognized as the full complement of angels appeared in the fifth century A.D. treatise *De Hierarchia Celesti*. There, nine orders of angels are categorized in three hierarchical circles:

1. Seraphim, Cherubim, Thrones
2. Dominions, Virtues, Powers
3. Principalities, Archangels, Angels



On Angels in America: An Interview

*Excerpts from an interview with playwright Tony Kushner, conducted by Adam Mars Jones at the Royal National Theatre, London, January 24, 1992.**

AMJ Your play *Angels in America* has two controversial words in the subtitle: *A Gay Fantasia on National Themes*. One is "gay," the other is "national."

TK What was important to me was the conjunction of the two words. I felt that a lot of what you could identify as gay theater in America in the late '60s and '70s was focused very extensively on domestic issues and relational issues. I think that was appropriate to its historical moment and to what was of concern to the community at that time, because the notion of gay liberation was relatively new. I think there's a shift in attention happening now, and *Angels* is an example of that. There are other lesbian and gay writers in the States who are beginning to address issues that connect personal dynamics and questions of relationships with the political issues that are of such tremendous significance to the lives of gay men and women. In American drama, politics tends to be very, very deeply embedded in psychological, familial, relational issues, and I think that American playwrights in general are beginning to feel more and more comfortable with making overt the politics that our relationships are always riven with.

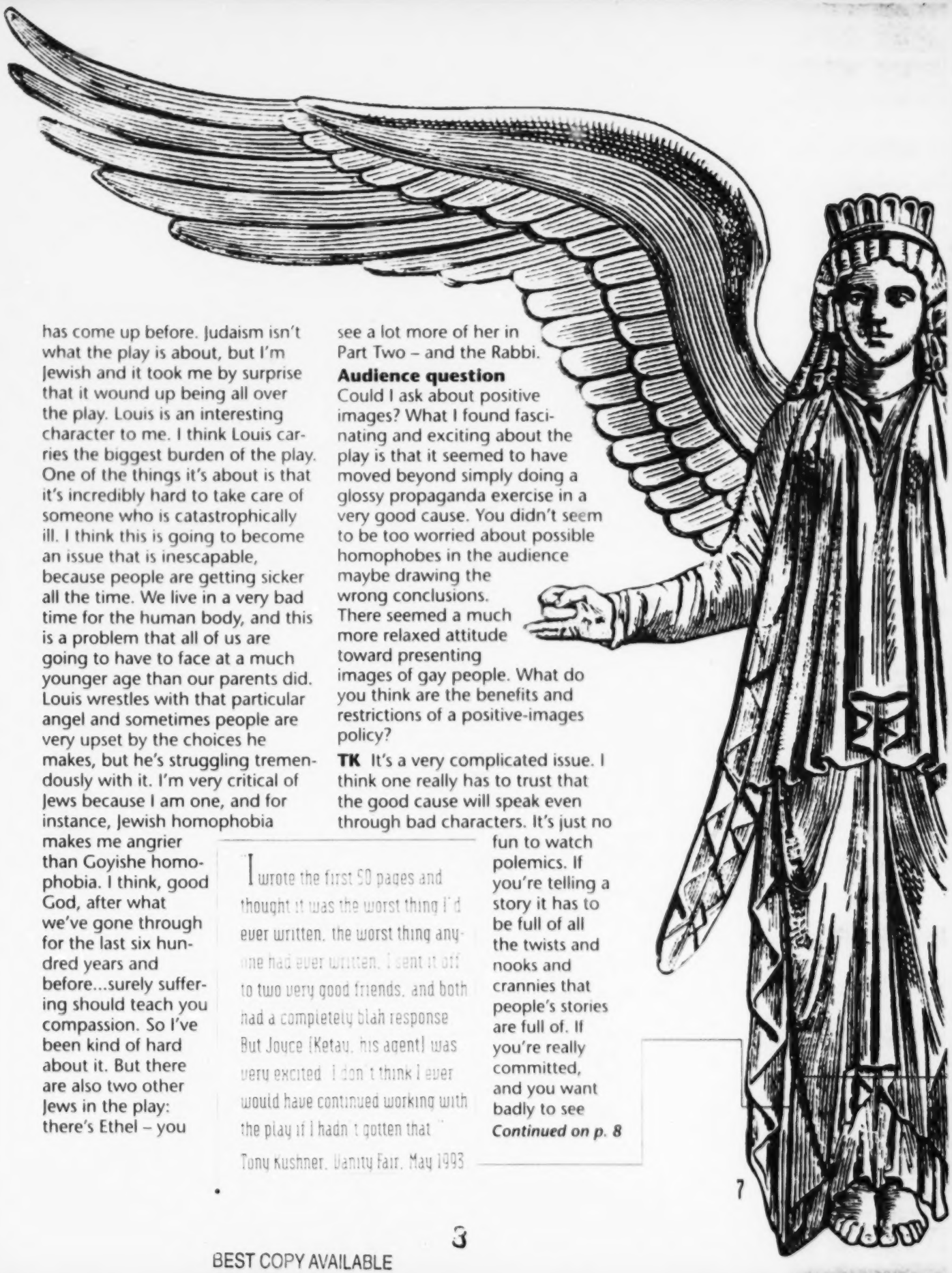
AMJ Why is the angel such a Western-tradition angel? Would Mormon angels be different?

TK The thing that appeared to Joseph Smith, to tell him where the book[1] was hidden, was not ever actually described as an angel in his writing. He calls it a personage in robes of surpassing whiteness. It's not described as having wings. This is Prior's angel, not Joseph Smith's. Prior's angel would definitely have wings.

Audience question Could I ask you about the Jewish side of the play? Do you think Jewishness is a main theme or an incidental issue? Also, I'm interested in the fact that both of the main Jewish characters are quite unsavory and unpleasant. Obviously Roy Cohn is, but I wondered why you chose to make Louis such a miserable individual as well.

TK Oh God, I don't think he's miserable! He's certainly miserable in the sense that he's incredibly unhappy. I have to say that question

[1]The book Kushner refers to is the Book of Mormon, the sacred text believers hold to be the divinely inspired work of the Prophet Mormon.



has come up before. Judaism isn't what the play is about, but I'm Jewish and it took me by surprise that it wound up being all over the play. Louis is an interesting character to me. I think Louis carries the biggest burden of the play. One of the things it's about is that it's incredibly hard to take care of someone who is catastrophically ill. I think this is going to become an issue that is inescapable, because people are getting sicker all the time. We live in a very bad time for the human body, and this is a problem that all of us are going to have to face at a much younger age than our parents did. Louis wrestles with that particular angel and sometimes people are very upset by the choices he makes, but he's struggling tremendously with it. I'm very critical of Jews because I am one, and for instance, Jewish homophobia makes me angrier than Goyishe homophobia. I think, good God, after what we've gone through for the last six hundred years and before...surely suffering should teach you compassion. So I've been kind of hard about it. But there are also two other Jews in the play: there's Ethel – you see a lot more of her in Part Two – and the Rabbi.

Audience question
Could I ask about positive images? What I found fascinating and exciting about the play is that it seemed to have moved beyond simply doing a glossy propaganda exercise in a very good cause. You didn't seem to be too worried about possible homophobes in the audience maybe drawing the wrong conclusions. There seemed a much more relaxed attitude toward presenting images of gay people. What do you think are the benefits and restrictions of a positive-images policy?

TK It's a very complicated issue. I think one really has to trust that the good cause will speak even through bad characters. It's just no fun to watch polemics. If you're telling a story it has to be full of all the twists and nooks and crannies that people's stories are full of. If you're really committed, and you want badly to see

Continued on p. 8

> "I wrote the first 50 pages and thought it was the worst thing I'd ever written, the worst thing anyone had ever written. I sent it off to two very good friends, and both had a completely blah response. But Joyce [Ketay, his agent] was very excited. I don't think I ever would have continued working with the play if I hadn't gotten that."
>
> Tony Kushner, Vanity Fair, May 1993

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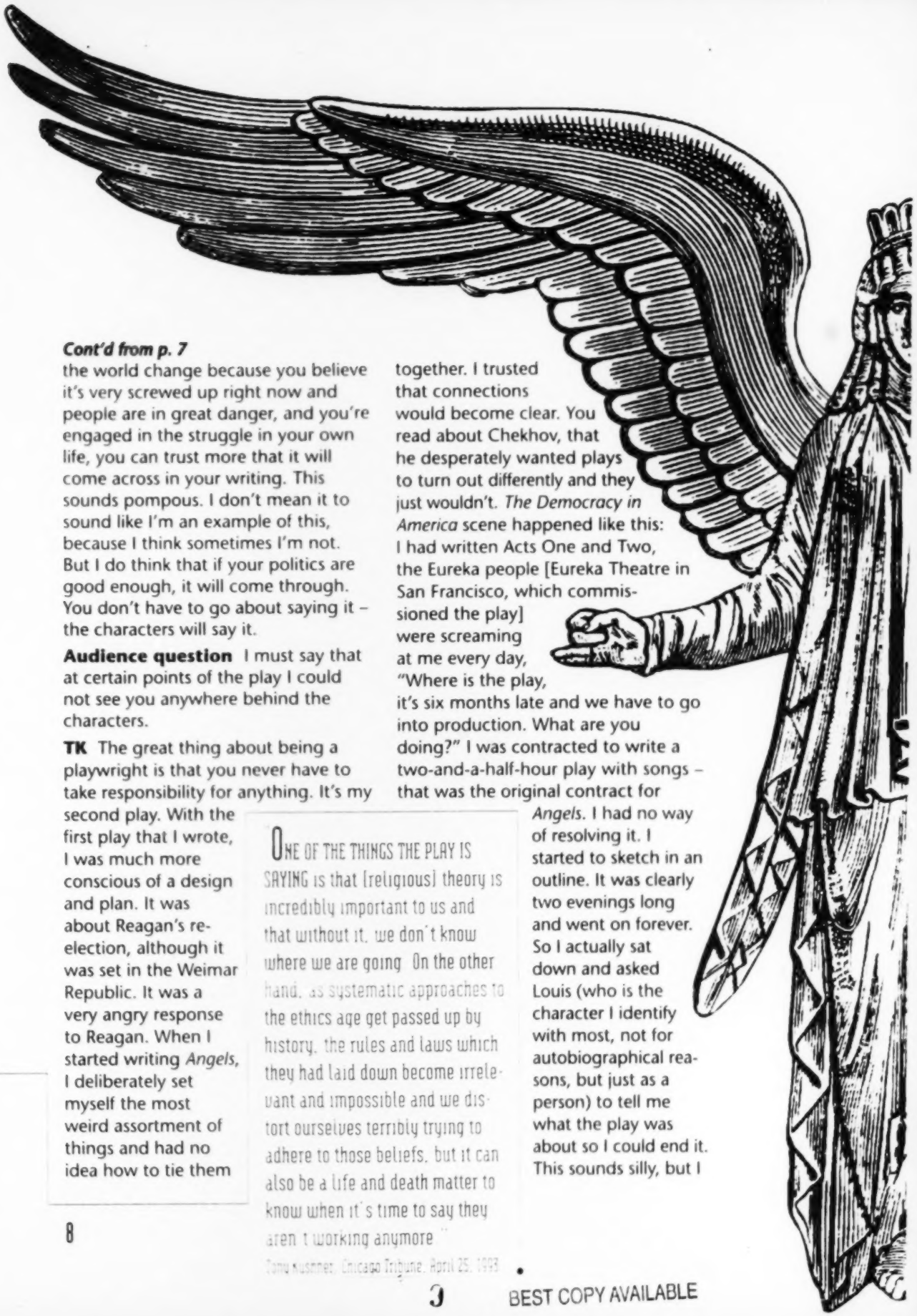

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the world change because you believe it's very screwed up right now and people are in great danger, and you're engaged in the struggle in your own life, you can trust more that it will come across in your writing. This sounds pompous. I don't mean it to sound like I'm an example of this, because I think sometimes I'm not. But I do think that if your politics are good enough, it will come through. You don't have to go about saying it – the characters will say it.

Audience question I must say that at certain points of the play I could not see you anywhere behind the characters.

TK The great thing about being a playwright is that you never have to take responsibility for anything. It's my second play. With the first play that I wrote, I was much more conscious of a design and plan. It was about Reagan's re-election, although it was set in the Weimar Republic. It was a very angry response to Reagan. When I started writing *Angels*, I deliberately set myself the most weird assortment of things and had no idea how to tie them together. I trusted that connections would become clear. You read about Chekhov, that he desperately wanted plays to turn out differently and they just wouldn't. *The Democracy in America* scene happened like this: I had written Acts One and Two, the Eureka people [Eureka Theatre in San Francisco, which commissioned the play] were screaming at me every day, "Where is the play, it's six months late and we have to go into production. What are you doing?" I was contracted to write a two-and-a-half-hour play with songs – that was the original contract for *Angels*. I had no way of resolving it. I started to sketch in an outline. It was clearly two evenings long and went on forever. So I actually sat down and asked Louis (who is the character I identify with most, not for autobiographical reasons, but just as a person) to tell me what the play was about so I could end it. This sounds silly, but I

> One of the things the play is saying is that [religious] theory is incredibly important to us and that without it, we don't know where we are going. On the other hand, as systematic approaches to the ethics age get passed up by history, the rules and laws which they had laid down become irrelevant and impossible and we distort ourselves terribly trying to adhere to those beliefs, but it can also be a life and death matter to know when it's time to say they aren't working anymore."
>
> Tony Kushner, Chicago Tribune, April 25, 1993

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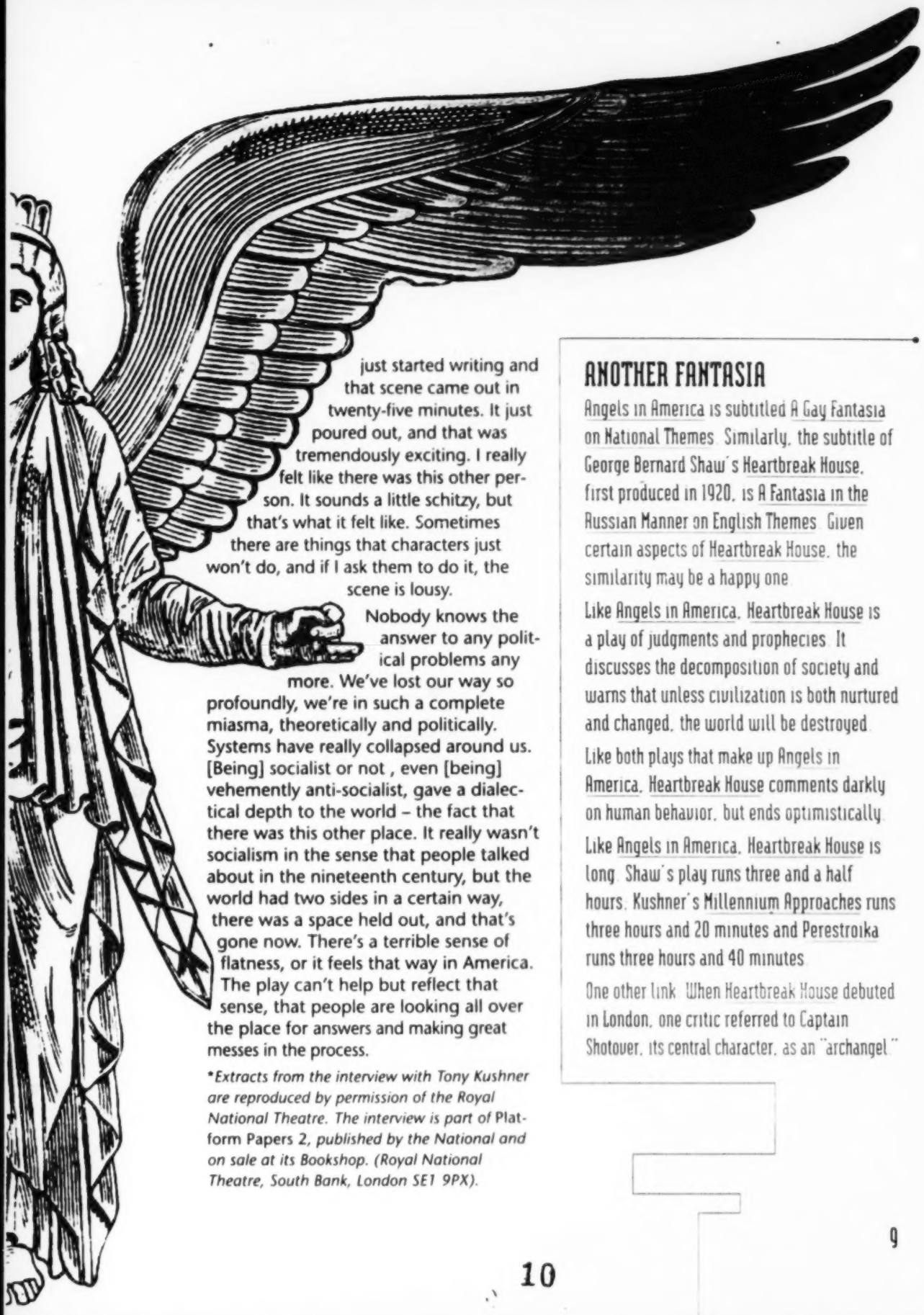

just started writing and that scene came out in twenty-five minutes. It just poured out, and that was tremendously exciting. I really felt like there was this other person. It sounds a little schitzy, but that's what it felt like. Sometimes there are things that characters just won't do, and if I ask them to do it, the scene is lousy.

Nobody knows the answer to any political problems any more. We've lost our way so profoundly, we're in such a complete miasma, theoretically and politically. Systems have really collapsed around us. [Being] socialist or not , even [being] vehemently anti-socialist, gave a dialectical depth to the world – the fact that there was this other place. It really wasn't socialism in the sense that people talked about in the nineteenth century, but the world had two sides in a certain way, there was a space held out, and that's gone now. There's a terrible sense of flatness, or it feels that way in America. The play can't help but reflect that sense, that people are looking all over the place for answers and making great messes in the process.

**Extracts from the interview with Tony Kushner are reproduced by permission of the Royal National Theatre. The interview is part of* Platform Papers 2, *published by the National and on sale at its Bookshop. (Royal National Theatre, South Bank, London SE1 9PX).*

ANOTHER FANTASIA

Angels in America is subtitled A Gay Fantasia on National Themes. Similarly, the subtitle of George Bernard Shaw's Heartbreak House, first produced in 1920, is A Fantasia in the Russian Manner on English Themes. Given certain aspects of Heartbreak House, the similarity may be a happy one.

Like Angels in America, Heartbreak House is a play of judgments and prophecies. It discusses the decomposition of society and warns that unless civilization is both nurtured and changed, the world will be destroyed.

Like both plays that make up Angels in America, Heartbreak House comments darkly on human behavior, but ends optimistically.

Like Angels in America, Heartbreak House is long. Shaw's play runs three and a half hours. Kushner's Millennium Approaches runs three hours and 20 minutes and Perestroika runs three hours and 40 minutes.

One other link: When Heartbreak House debuted in London, one critic referred to Captain Shotover, its central character, as an "archangel."

Angels in America: Some Motifs

The Millennium

Many people find significance in the ends and beginnings of time periods. On one hand, people can assess history, and on the other, they attempt to predict the future. Usually, their predictions are based on their assessments.

Millennia – spans of a thousand years – lend themselves especially to assessment and prediction. The approach of the millennium in 1000 AD brought the assessment in Europe that sin was rife and that, consequently, the end of the world was imminent. This notion was an interpretation of the Book of Revelation, in which St. John of Patmos predicted that Jesus Christ would eventually return to earth, routing the forces of evil and establishing the true Millennium – a period of peace and harmony in which good prevails.

As we approach the next millennium, similar predictions are heard in some quarters. Even for those who do not expect the destruction of the world, there is an inclination to wonder direly about the consequences of the scientific, political, social, and spiritual changes that we witness. What change – perhaps upheaval – awaits us?

The Idea of Millennia...

is related to the birth of Jesus Christ. Dionysius Exiguus, a 6th century monk, invented the system for numbering years with the suffixes B.C. and A.D., thus providing the way we calculate millennia.

If "millenium" is defined as a period of 1,000 years, then the first millennium ended in 1000, which means that we now face the onset of the third millennium. However, if it is defined as an event marking the completion of such a period, then we are on the verge of the second millennium.

In any event, current historical scholarship shows that Dionysius Exiguus was anywhere from three to five years off in his calculations of Christ's birth. Therefore, however one defines the millennium, it may already have passed.

• • •

Representatives of the Millennium Watch Institute in Philadelphia report that more than 500 groups are engaged in discussions about expected world transformation.

AIDS

Acquired Immune Deficiency Syndrome (AIDS) is not a disease, but a complex of symptoms in which the body's immune system is sufficiently compromised that it is unable to resist a host of opportunistic infections. AIDS is caused by the HIV virus. No cure is known to [illegible].

Because the first patients identified in the United States and Europe were homosexuals, AIDS became widely – and incorrectly – known as the "gay disease." While many homosexuals have died from AIDS and many are HIV-positive or suffer from AIDS-related [illegible], a growing number of heterosexuals are [illegible]. Currently, the fastest-growing number of AIDS cases is reported for women age 16-30. Others most subject to infection are intravenous drug abusers, hemophiliacs, and surgical patients who receive contaminated blood.

The most recent figures indicate that 11 million people worldwide are HIV-positive.

By the next millennium, it is believed that more than 40,000,000 people worldwide will be HIV-positive or will have developed AIDS.

Angels

The first conception of angels seems to have appeared in ancient Persia as part of Zoroastrianism. Established about 1000 B.C., this religion posited that there are two equal supreme beings, one good and one evil, engaged in eternal battle. Both forces are served and supported by daevas—good and bad angels.

Angels appear in Judaism, Christianity, and Islam. The New Testament, in particular, contains numerous references to angels. In the Book of Revelations they figure significantly in apocalyptic predictions.

Of special relevance to *Angels in America* is the Roman Catholic concept of guardian angels, which teaches that all individuals have angels who oversee their welfare.

The angel who crashes through Prior Walter's

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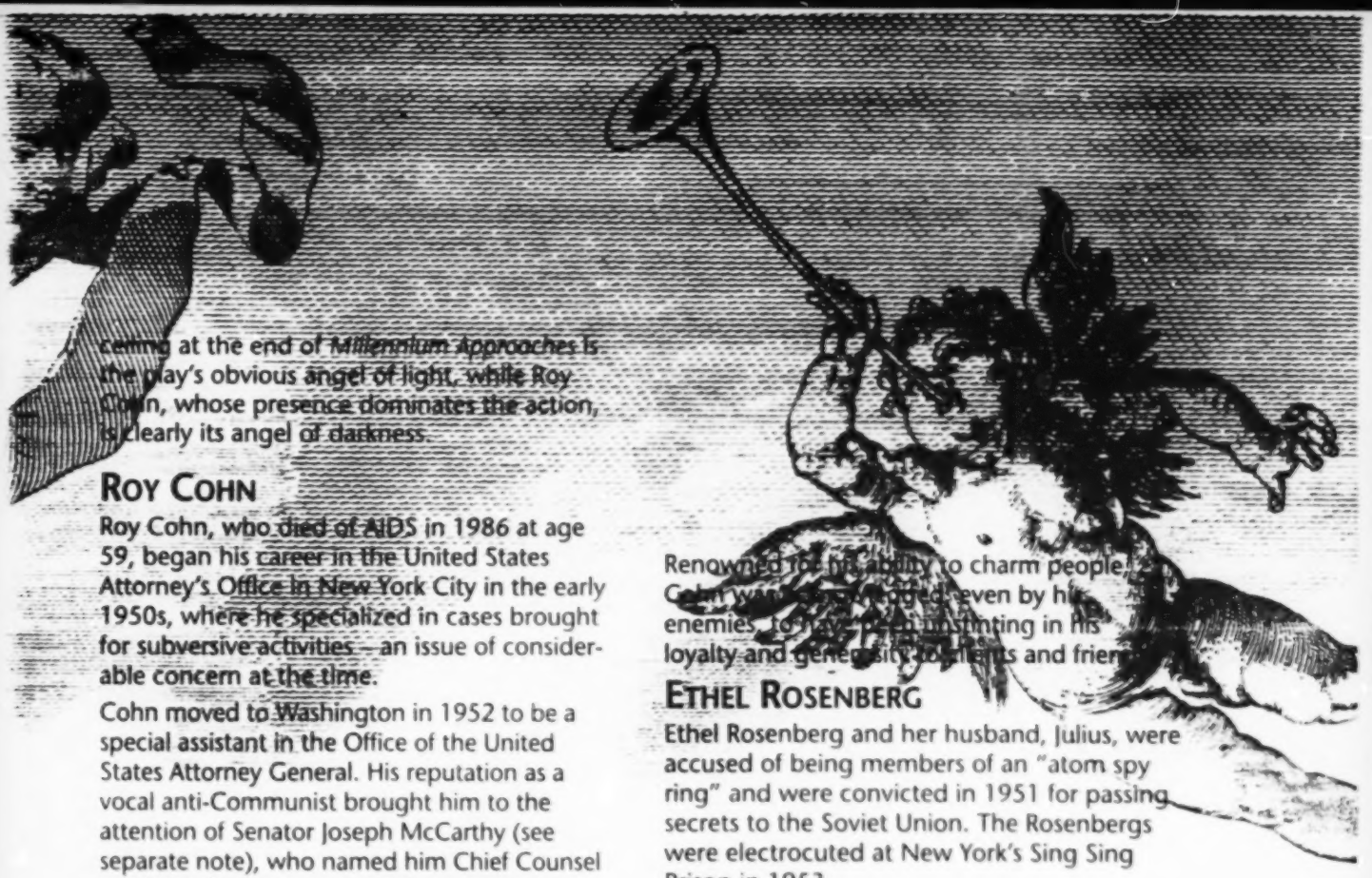

coming at the end of *Millennium Approaches* is the play's obvious angel of light, while Roy Cohn, whose presence dominates the action, is clearly its angel of darkness.

Roy Cohn

Roy Cohn, who died of AIDS in 1986 at age 59, began his career in the United States Attorney's Office in New York City in the early 1950s, where he specialized in cases brought for subversive activities – an issue of considerable concern at the time.

Cohn moved to Washington in 1952 to be a special assistant in the Office of the United States Attorney General. His reputation as a vocal anti-Communist brought him to the attention of Senator Joseph McCarthy (see separate note), who named him Chief Counsel to McCarthy's Permanent Subcommittee on Investigations. Cohn and McCarthy became household names during the infamous, televised Army-McCarthy hearings of 1954.

Following McCarthy's fall from power, Cohn returned to New York, where he became influential and powerful in law, politics, and society through his brilliant and unscrupulous behavior.

Cohn was tried and acquitted three times for fraud, bribery, and conspiracy. For over 20 years he was audited by the Internal Revenue Service, which placed a $3 million lien against him. Shortly before his death at the National Institutes of Health in Bethesda, Maryland, where he was undergoing experimental treatment for AIDS, Cohn was disbarred in New York State for "unethical," "unprofessional," and "particularly reprehensible" conduct.

Renowned for his ability to charm people, Cohn was [illegible] even by his enemies, for [illegible] in his loyalty and generosity to clients and friends.

Ethel Rosenberg

Ethel Rosenberg and her husband, Julius, were accused of being members of an "atom spy ring" and were convicted in 1951 for passing secrets to the Soviet Union. The Rosenbergs were electrocuted at New York's Sing Sing Prison in 1953.

The historical jury is still out on the Rosenbergs. While some insist they were guilty, the Rosenbergs went to their deaths persisting in their claim of innocence.

Of particular note is the fact that the Rosenbergs were the only convicted "conspirators" in the case who were executed. Klaus Fuchs, a top-level spy involved in the Manhattan Project (the code name for the American atomic effort), and others were only imprisoned.

Persistent in the minds of many are the beliefs that the judge in the Rosenberg trial functioned as an agent of the prosecution, that the Rosenbergs were targeted as examples, and that while Julius may have been a spy, Ethel was falsely convicted.

During the Army-McCarthy Hearings , Roy Cohn bragged that he was "largely responsible" for the execution of the Rosenbergs.

> "When you read about [Roy Cohn's] life, he really must have been a tremendously charming person. I feel I was seduced by the character as I was writing him. People loved him – which, considering the deeply repulsive things he did in his life, is incomprehensible."
>
> Tony Kushner, The Atlanta Journal, April 25, 1993

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Some More Motifs

Joseph McCarthy

Joseph McCarthy, from whose name the pejorative term McCarthyism was fashioned, was elected to the U.S. Senate from Wisconsin in 1946. Capitalizing on the Cold War fear of Communism, McCarthy engaged in ruthless tactics initially first to secure him re-election, and then to make him a force in national politics.

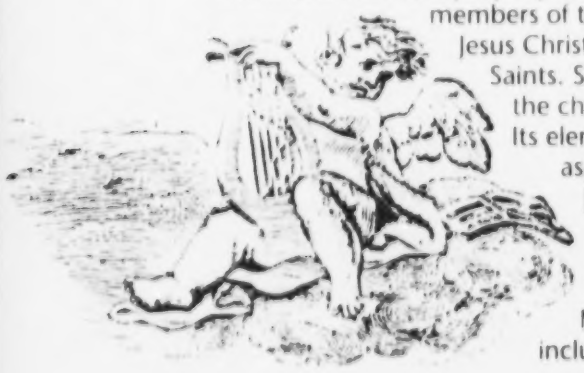
Initially perceived by many as a patriot, he was eventually recognized by most as a self-serving liar and bully. Instrumental in McCarthy's downfall was journalist Edward R. Murrow, who exposed his deceptions and methods. The Army-McCarthy Hearings of 1954 – in which the general public saw him as a reckless accuser and blustering posturer – led to his censure by the United States Senate. McCarthy's chief aide in many of his Washington endeavors, including the Army-McCarthy hearings, was Roy Cohn.

By the time of his censure, McCarthy's influence had essentially disappeared. He lapsed into alcoholism and died in 1957.

Mormons

According to Joseph Smith, the founder of Mormonism, Mormon was an American prophet, warrior, and historian of the fourth century A.D. who was revealed to Smith as the author of a sacred history of the Americas.

Mormons are more properly known as members of the Church of Jesus Christ of Latter-Day Saints. Smith founded the church in 1830. Its elements include aspects of Judaism and Christianity, plus those unique to Mormonism, including the beliefs that God originally evolved from humankind and that the members of the Trinity are separated from one another. A central commandment of Mormonism is to baptize one's departed ancestors into the church. Through proxy Baptism, Mormons are engaged in the effort to save the souls of all humanity. The process involves collecting the names of all who have lived since recorded time and storing them on genealogical rosters in Salt Lake City, Utah, so that individuals can perform the baptismal rites for them, on an individual basis.



Following the lynching of Joseph Smith in Illinois in 1844 by a mob of his enemies, Brigham Young led the faithful to what is now Utah, which Mormons called Deseret. There he established the most extensive theocracy in America since the original New England settlements.

There are more than 9 million Mormons worldwide. Mormonism is the fastest-growing major denomination in the United States. Although the church was founded in this country, approximately half of its members live outside the United States, in 140 countries.

And It Also Doesn't Hurt

if you also know something about:

Lillian Hellman
Emma Goldman
Paul Robeson
Tallulah Bankhead
Teddy Roosevelt
Walter Winchell
Ronald Reagan
George Bush
Jimmy Carter
Kate Smith
Joseph Welch
"Reagan's kids" (Maureen, Mike, Patty and Ron)
Nostradamus
George Will
Newt Gingrich
Jesse Helms
J. Edgar Hoover
Grace Jones
Jeane Kirkpatrick
Jesse Jackson
Ed Koch
Ed Meese
Richard Nixon
Barry Goldwater
Shirley Booth
Nikolai Bukharin
Ayn Rand
Oliver North
Maria Ouspenskaya

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Thank you, Mr. Pulitzer: A Play Quiz

The Pulitzer Prize in Drama has been given since 1918 for "a distinguished play by an American author, preferably original in its source and dealing with American life." Tony Kushner was awarded the Prize in 1993 for Angels in America: Millennium Approaches. *Here are clues to ten other Pulitzer Prize-winning plays. How many can you name? How many have been seen at the Kennedy Center?* ***Answers on page 16.***

1. Considered by many to be the finest American play, this 1959 drama marked the fourth time its playwright was awarded the Pulitzer Prize.
2. Mr. and Mrs. Antrobus cope with an obstreperous maid, Sabina Fairweather, in this play once called an "allegory of Everyman as seen through the comic strip."
3. Edward Albee won his second Pulitzer Prize for this drama that featured two talking lizards.
4. The character played by Jessica Tandy got and kept the upper hand in this two-character play by Donald L. Coburn.
5. Six hours long, this play by Robert Schenkkan was the first in Pulitzer Prize history to receive the award prior to a New York debut.
6. This dark comedy set in the Austrian Alps on the verge of World War II starred Alfred Lunt and Lynn Fontanne. The movie starred Clark Gable and Norma Shearer.
7. Dana Ivey, Frances Sternhagen, Dorothy Loudon, and Julie Harris all had success in the leading role of this 1983 Pulitzer winner by Alfred Uhry.
8. Charles S. Dutton and S. Epatha Merkinson went at it tooth-and-nail in this comedy-drama about family heritage.
9. A highlight of this William Saroyan play set in a San Francisco bar is a spectacular display by a pinball machine.
10. Wendy Wasserstein garnered the Pulitzer for this ruefully funny take on modern women.

Robert Sella (Prior Walter) and Reg Flowers (Belize) in a scene from **Angels in America.**

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Featured Actor: Jonathan Hadary (Roy Cohn)

Jonathan Hadary's last appearance at the Kennedy Center was in the revival of *Gypsy*, in which he played opposite Tyne Daly. Before that he had been seen in the Terrace Theater in Larry Shue's *Wenceslas Square*.

Between *Gypsy* and *Angels in America*, he has appeared in Larry Kramer's *The Destiny of Me*, in Terrence McNally's *Lips Together, Teeth Apart*, and in the Broadway revival of *Guys and Dolls*.

Hadary, a graduate of Montgomery County, Maryland's Walter Johnson High School, is one of those rare actors who never seems to be "between jobs." Since his first professional break playing Schroeder in the 1968 tour of *You're A Good Man, Charlie Brown*, he has become one of America's most highly regarded stage actors.

Hadary is familiar to viewers of "Law and Order," "Miami Vice," and to those who saw the Showtime production of *As Is* in which he re-created his original stage role.

Composer: Michael Ward

Michael Ward received a Drama Desk Award nomination for his music for the Broadway production of *Millennium Approaches*.

He has provided music for three other Tony Kushner plays, as well as for the recent production of Shakespeare's *A Midsummer Night's Dream* at the New York Shakespeare Festival.

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Featured Actor: Peter Birkenhead (Louis Ironson)

While Peter Birkenhead has appeared in regional theaters throughout the country in plays by a wide range of playwrights, his previous Broadway and touring performances have all been in plays by Neil Simon.

Most recently, Birkenhead was seen in *Laughter on the 23rd Floor* on Broadway. Before that he played in *Brighton Beach Memoirs* and *Broadway Bound*. On tour he continued in *Brighton Beach Memoirs* and *Broadway Bound*, and also played in *Biloxi Blues*.

In addition to many off-Broadway appearances, Birkenhead has been seen on television in "Law and Order" and in the soaps "Another World" and "One Life to Live."

Director: Michael Mayer

Prior to directing the current tour of *Angels in America*, Michael Mayer was acclaimed for his production of *Perestroika* (Part Two of *Angels in America*) at New York's Tisch School of the Arts.

Another recent production was the New York premiere of Marivaux's 18th-century *The Triumph of Love*. For four seasons he was associated with the Young Playwrights Festival at New York's Playwrights Horizons. He has also directed at Ithaca, New York's Hangar Theater, the Berkshire Festival, the New York Theatre Workshop, and at New York's Juilliard School of Drama.

Mayer has served as a guest faculty member at New York University, Juilliard, and Yale. Currently, he teaches in the Fordham University Theatre Program.

Angels' Designers

The design team for *Angels in America* brings a host of scene, costume, and lighting experience to Tony Kushner's two-part play.

Kennedy Center audiences have seen **David Gallo's Scenic Designs** in *Tommy*, for which he is Associate Scenic Designer with John Arnone. His work has also been seen in productions at the Seattle Rep, the Los Angeles Theater Center, the Pennsylvania Stage, and at New York's WPA Theatre, among others.

In addition to his much-discussed designs for the New York Shakespeare Festival revival of Sophie Treadwell's *Machinal*, for which he received a Drama Desk Award nomination, he collaborated with director Michael Mayer on the recent production of Marivaux's *The Triumph of Love*.

The work of **Costume Designer Michael Krass** was seen at the Kennedy Center in the Julie Harris-Brock Peters tour of *Driving Miss Daisy*. Like scenic designer David Gallo, he collaborated with director Michael Mayer on the recent production of *The Triumph of Love*.

Krass' designs have graced productions across the country at such regional theaters as San Diego's Old Globe, the Berkeley Rep, the Cleveland Playhouse, the Milwaukee Rep, and, for many years, the Philadelphia Drama Guild.

Lighting Designer Brian MacDevitt's most recent Broadway designs can be seen in *Love! Valour! Compassion!*, the new Terrence McNally hit. Earlier this season his work was on view in the Broadway production of *What's Wrong With This Picture?* At the Kennedy Center, audiences have seen MacDevitt's work in *Three Hotels*.

In London, MacDevitt lighted the revival of *Our Town*, starring Alan Alda. He also lighted the American tour of *Can Can*, starring Chita Rivera.

MacDevitt is a member of the design faculty at the State University of New York, College at Purchase. He received the 1994 Obie Award for Sustained Excellence.

TOWARD THE END OF MILLENNIUM APPROACHES, a large book appears inscribed with the Hebrew letter aleph, which illuminates

Aleph is the first letter of the Hebrew alphabet and is the initial letter of God's name – Adonai. "Aleph and tav" (the last letter in the Hebrew alphabet) corresponds to "alpha and omega," denoting complete integration

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THE CURRENT ISSUE of the professional trade publication Forthcoming Books notes that 83 titles – fiction and non-fiction – using the word "angel" were set for publication between summer 1994 and June 1995.

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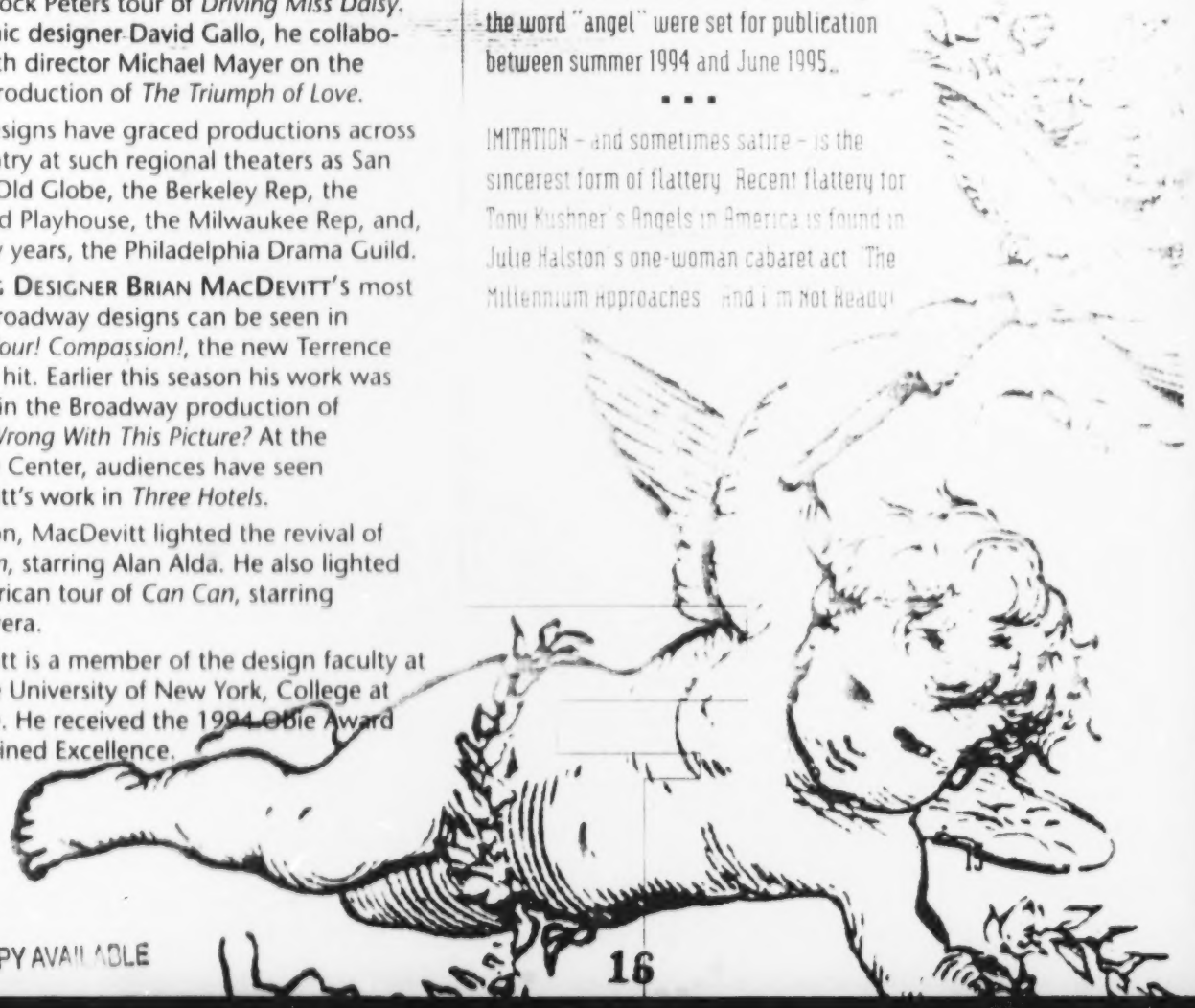
IMITATION – and sometimes satire – is the sincerest form of flattery. Recent flattery for Tony Kushner's Angels in America is found in Julie Halston's one-woman cabaret act "The Millennium Approaches and I'm Not Ready!"



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You may want to read...

BRODIE, FAWN
No Man Knows My History: The Life of Joseph Smith, the Mormon Prophet
New York: Alfred Knopf, 1945.

BURNHAM, SOPHIE
A Book of Angels: Reflections [illegible] Angels Past and Present and [illegible] Stories of How They Touch Our Lives
New York: Ballantine Books, 1990.

CURTIN, KAIER
We Can Always Call Them Bulgarians: The Emergence of Lesbians and Gay Men on the American Stage
Boston: Alyson Publications, 1987.

GODWIN, MALCOLM
Angels: An Endangered Species
New York: Simon and Schuste[illegible]

VON HOFFMAN, NICHOLAS
Citizen Cohn
New York: Doubleda[illegible]

HOWE, IRVING
World of Our Fath[illegible] East European J[illegible] The Life They[illegible]
New York: [illegible]

LORIE, PE[illegible]
The Mill[illegible] Personal[illegible] to the Year 2000
New [illegible] Books, 1995.

MO[illegible] [illegible] LAURENCE
Religious [illegible]aders and [illegible] Americans
New [illegible] University Press, 1986.

RADO[illegible] RONALD, AND JOYCE MILTON
The [illegible]nberg File: A Search for the Truth
New York: Holt, Rinehart and Winston, 1983.

SHILTS, RANDY
And the Band Played On
New York: St. Martin's Press, 1987.

The Spotlight On Theater discussion will be held on Thursday, May 18, from 6-6:45 p.m. in the Eisenhower Theater.

[illegible] Gordon, Associate Managing [illegible]ector, Educ[illegible]

CREDITS
Writer: John C. Carr
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Photos: Joan Marcus

[illegible]ng of the Performance Plus program [illegible]ed by the U.S. Department of Education [illegible]d The Kennedy Center Corporate Fund.

Answers to Play Quiz, Pa[illegible]

1. *Long Day's Journey Into Night*
2. *The Skin of Our Teeth*
3. *Seascape*
4. *The Gin Game*
5. *The Kentucky Cycle*
6. *Idiot's Delight*
7. *Driving Miss Daisy*
8. *The Piano Lesson*
9. *The Time of Your Life*
10. *The Heidi Chronicles*

All of the plays have been seen at the Kennedy Center.

Give yourself one point for each correct answer. **Total: 20 points.**

20-17: You win the Pulitzer Prize for play quizzes.

16-11: You receive Honorable Mention.

10-5: Thanks for participating.

4-0: "And the winner of the Booby Prize is...."

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